M. F. A.
2789

NOTES OF AN INFORMAL TALK ON BOOK ILLUSTRATIONS, INSIDE AND OUT, GIVEN BEFORE THE BOSTON ART STUDENTS' ASSOCIATION, FEB. 14, 1894, BY MRS. HENRY WHITMAN.

) BY THE BOSTON ART STUDENTS'
-)N: 1894.

L
N11
.C66
N6p 1894 Feb

THE ILLUSTRATION OF BOOKS, INSIDE AND OUTSIDE, BY MRS. HENRY WHITMAN.

HAVE been asked to say a few words to you about book covers. I feel the difficulty of saying anything adequate in the course of a few minutes because there is so much to say. Not because the subject is so various, but because of the large idea involved, the thought of *the book*. One wants to talk, not about book covers alone, but about the whole idea of the book.

When we speak of book-illustrating in any of its forms I feel that we should be thinking of the book all the time, of this thing as apart from everything else. A book is a little issue all by itself. It is like nothing else, and the method of its decoration must be in a sense unique also. The designs must be small, for the largest book in the world is, after all, only a little thing. So, as I say, the whole thought of books and book covers seems to me to be one thought.

In our modern world where the number of books has multiplied vastly, books and book covers have come to occupy a special place in decoration; but only within a few years in America has attention been paid to obtaining artistic work. Ten years ago you would have found book covers, hundreds of them, which represented a combination of bad French art mixed with Japanese art; scrolls and arabesques, which had to do with some debased form of book cover mixed with a bit of a Japanese fan, the suggestion of a sun, a stork, or strange diagonal lines, so beautiful in pure Japanese art but so fatal and terrible on a book. The moment you think of a book you unconsciously think of the shape, of the

Pratt Institute Free Library
Feb

square corners, and any decoration that cuts across this idea, or produces a counter impression, is something altogether bad and abnormal. The covers of modern books often show a great disregard for the traditional associations of the book as such.

Go back to the early period when books were first brought into personal use, when they were taken out of the cloisters and special libraries to become things people had in their hands and which literary people began to accumulate, and we come to a time when printing was a fine art. It is in this period that the most enduring examples of good book covers are found, work done by the best artists. We find then the most subtle and sensitive treatment of book covers. The designs are almost always very elegant. We find in early French examples, for instance, very elegant little designs, very seldom with any allusion to the interior of the book, such as you are accustomed to see. The modern idea seems to be that if the book is on mountains, for example, there should be a representation of a line of mountains on the outside. In the old books we see none of those coarse, familiar and most inartistic renderings of the inside of the book on the outside. What we do find is a very delicate and sensitive allusion to the owner of the book, to the person who is going to use and hold the volume. And so I say the best art had regard in book covers to the reader. It is the reader, the person who owns it, who cares for it, who is going to have a certain feeling about the book, to whom the book cover will have significance. The book must stand in a place all by itself so far as the art of decoration is concerned. The illustrations and the decorations of the cover are to be done especially with reference to the fact that it is in a department of its own, which has its own significance, which has its own use of conventional forms, which is to be worked out on the basis of tradition.

When I speak of tradition I do not mean a continuous, firm line by which one is carried on from age to age, with no opportunity for the free spirit to be guided by change of association and circumstance. But I do mean that there was something to begin with, the first idea of books, their form, their style of decoration, and those traditions still regulate us.

But we must take account of change, and one change has been in the enormous increase of books. Instead of having a few precious volumes we have now multitudes, myriads, published every year and sold cheap. That is one of the chief factors that you have to consider in making book covers. They are going to sell the book perhaps at sixty cents, wholesale. That makes a point in your whole scheme. You have got to think how to apply elements of design to these cheaply sold books; to put the touch of art on this thing that is going to be produced at a level price, which allows for no hand work, the decoration to be cut with a die, the books to go out by the thousand, and to be sold at a low price. Very few book designs, either for covers or for illustration, will be sold as books de luxe.

We must also take into consideration the fact that the cover is going to be cloth instead of leather, a texture difficult to make look beautiful. The cloth has very little texture to it.

Then the question of color comes up, the color of the cloth. These are things that belong to the outside, the cover of the book, as we know it to-day. And what I feel is, that the more difficult it is to produce an artistic success under these conditions, the more necessary it is, because they are really like æsthetic tracts. They go everywhere. People do not get books from the library half so much as they buy them. If the book is popular and is really a work of art, as far as it goes, it is an æsthetic tract. It gives a certain impression and

establishes a certain association. You will find, if you have opportunity, that to-day a great many of what are called antique books make an impression on uncultivated people by their beauty. You will find that some of the most artistic books meet with recognition in some far-off Western town, or among people where you would least expect it. There is that quick rising to a good æsthetic thing in the American mind which is a thing to be appealed to and which seldom fails "to catch on," if I may use the expression. They feel that the thing has a charm, though they may not be able to explain or define it. This is to be remembered then, that the book shall still preserve traditions, and that the decorations shall be delicate, elegant, sensitive to the associations which the book has always had, and it must be done at the same time on the basis of cheapness, of machine work and of poor texture for covers.

In considering the question of the cover you have to consider the color of the cloth that is to be used, and then comes the design that is to be used. You are constantly told that the design ought to have some relation to the inside. That is true in a large sense. That is, on a serious book you would not put anything with a merry significance; but do not be led away by the people who want you to put the whole contents on the cover. It is not good art and besides that it is not possible; it cannot be done. To attempt it makes a travesty of the contents of the book. But you will constantly see it attempted. The publisher is always anxious that it shall be attempted. He may not understand anything about art but he is anxious to make the book popular. There is an almost insane desire on the part of publishers to put pictures everywhere the eye is to be caught. It is almost a wonder that they do not just furnish pictures instead of the printed page.

The perpetual illustration of things in a cheap way

hopelessly vulgarizes the thing it illustrates. Too many illustrations perplex and confuse you. You will see, even in a serious essay, things put in the margin, which simply become like terrible points of interjection. That is a sad sight. But the cover, at least, can be kept within legitimate and beautiful and traditional usage. This requires study and thought; no one has made a book cover who has not studied covers, and who does not know the difference between a book done in an elegant and literary style or convention and one done in a florid and inconsequent mode of decoration. So the book-cover maker must think of all these things as well as of the color of the cloth, the material in which the book is to be bound. If people will give time to it they may find many charming, new and interesting materials for book covers. You can think of new treatment in the use of cotton or linen, whereby you can get interesting effects. You can do some things with leather. That is a thing one always wants to cover a book with. It is more beautiful in texture and more enduring, and it has great association. It is associated with the cover of a book always. And leather to-day, which is going through so many phases, and some more beautiful than leather has ever known, may furnish elements in book covers that we have not yet had, if one can take pains enough and employ invention enough to learn how to use it. It used to be thick and expensive. I once was interested in the use that could be made of cow skin. They make of it two skins, each thin enough to make the cover of a book and called "skiver." You would want to have it dyed according to your own ideas, and not according to the ideas of those who die it to line card-cases and who put it into cheap, miserable tones. Thought, then, is necessary in getting book covers into beautiful and educating shape.

When it comes to the designs for the book, perhaps

I should always be disposed to err on the side of more rather than less design ; but it does seem to me that in the main the cover should have elegance and refinement, carried out in a very sensitive and conservative way. The elements of design employed should be very definitely thought of. They should be rather in the renaissance direction or in the more classical fashion still. How much freedom one should allow himself outside of the recognized convention, there is some question. If one knows a good deal about conventional art, he may take a piece of free leafage and make out of it a lovely and new piece of convention. In that way, one can do something very interesting and successful, because it may have some allusion to time and place. It may have a definite association. Those who are successful in the department of conventional art are among the most successful of modern book-cover makers. If you cannot do that, it is safer and better to stick to models differently applied. You can think of all sorts of conventional and recognized traditions, those charming lines that run round the edges, the central ornament which is so fine, the exquisite diaper work, the use of tablets, etc., all these things arranged in a thousand charming and always symmetrical and agreeable forms

This point of *symmetry* means so much. A book cover should never be an eccentric object. You should have respect to those traditions which are associated with book covers. In using these associations we may give the effect of a clasp, which is not an imitation of the clasp but an allusion to it. It gives the effect of a clasp, and the clasp has been always one of the most charming elements in book binding. If we were choosing the most beautiful way of binding books we should still use the clamps on the back and the silver clasp. And so sometimes decorative design made in that direction has charm and is appropriate.

Then there comes one great department out of which personally I think a great use may be made in the way of decoration, and that is lettering. The use of lettering is inevitable. A book always has a name and it is always written by somebody, and these facts mean that there is always lettering to be used. In the old days, when they had missals and manuscripts and only a few other things, they did not use lettering so much. Many had no lettering on the outside. But to-day the name of the book is part and parcel of its significance. So there enters that question of the lettering; and those things which have to do with the way the letters are made are among the deepest things of book binding, less understood than anything else, because the moment one begins to think of letters, one is apt to think about them on the basis of originality, and that is sometimes one of the most deadly attempts. To be original is sometimes to be wrong, hopelessly wrong. A new and fanciful letter is sometimes an æsthetic crime. It gives one a spasm of pain it can be so dreadful, for letters are of all things that with which we have the most association. They are the most distinguished things within proper limits, but if allowed to be erratic they are terrible.

The whole question of lettering was thought through in the days when inscriptions were so much a part of a nation's life. When a man, a king, a hero, whoever it was, was to be commemorated, they put an inscription about him on the wall. So they thought about it and thought about it until the art of lettering was brought down to the most distinguished and artistic thing possible; and that is still with us. We have the Roman letters yet. They belong to us as much as to the Romans, because we have made the Roman lettering our sign manual. As long as that holds we have the most traditional, the most simple and the most perfect

way in which to make announcements about names and titles, and we have in them an element of decoration. Old Couture used to say that letters were the most beautiful embroidery in the world, because it was an embroidery that spoke. To any one who learns to love it it is the most enduring pleasure to decorate by letters.

You see instances of good use of lettering and of bad, and you cannot have a better object lesson in this than on the new public library, where the names have been cut in stone. By some fatality the studies were made from a book in which there were endless instructions. It was not a book of selected instructions where all were good. But they were good, bad and indifferent; much as you would find in a graveyard if you were to go there to copy inscriptions. Consequently the names selected from this were some very good and some hopelessly bad; especially where they had to make contractions, which is one of the lessons one has to learn. You have to learn how to put perhaps sixteen into one line and twenty-six into the same space, and do it in such a way that no one will know the difference. To do it well requires great study. If you study the names on the library you will see some good contractions, as where two o's come together and make two circles which intersect. There is beauty in such an arrangement. They make a very elegant and artistic combination. On the other hand, you will find on the library such a name as Wedgewood. The space was too short for the whole word, so the four letters "WOOD" were put in small letters after the word "WEDGE" (WEDGE^{wood}). You would see, if I could draw it, how hideous that is. It makes it look as though the man's name were originally "Wedge" and "wood" was an after-thought. It is a hard word to contract because W will not be contracted, consequently the other letters *must* be contracted.

Again, the words should be so employed that they mean something all the way through, so that you could never get the wrong words together. You will find constantly bad designs in lettering, lettering that you have to study out as if it were a problem ; you really have to invent a way to read it. I saw yesterday a sign which illustrates what a great many book covers suggest. There was put up on Park Street Church a carved tablet with the name. It had a circular top coming down so (illustrating), and in very large letters here (illustrating) the word "Park," and across, "Street Church." You cannot read it as a whole because they are too much separated. You have got to read it as "Park" or as "Street Church." In the lettering of books, in the use of instructive forms for decoration, this must be remembered. Some of the most charming books I know are decorated only with letters. They are significant and have the best elements of composition. For all this is a matter of composition, the composition of letters and of words.

Letters form a great department of decorative art, and they are so to be regarded. When they are thus used, each speaks to us in words that one can understand. An illustration *may* make an allusion which the designer hopes will be understood by everyone ; but the letters speak plainly. I beg that in the thought of book covers, this whole element of lettering may be one of the first importance with you all. Nothing so vulgarizes design as bad letters, and nothing takes so much study to know what is good and what is bad in this matter.

In these days we have lost much in the way of book-making from the time when men gave their whole lives and time and thought to the making a book a beautiful work of art, the art of the craftsman. Many things which were done on the highest artistic principles have been lost. Our best publishers, who do such excellent work, still fail

in their ways. I cannot tell where certain practices come from among printers and publishers. There is one thing which they call "sinkage," which makes one unhappy. This means that every chapter shall be sunk down in the page. If you will study to see the different effects produced upon you artistically by the arrangement of the page, you will find, I think, that elegance always consists in lifting a thing on the page and never in dropping it. After a good many beautiful books are studied a perception of this law will come to you. You may not be able to say why, but if you have artistic feeling you will see that it is so.

A book is always more artistic if the page of printing has some element of design, where the number should be, where the foot-notes should be, if there are to be foot-notes, etc. These are all parts of composition, and the book will be artistic or inartistic according as these are arranged. Take the page of a book with reference to the margin. The question is not open to discussion where the smallest margin should be; it is at the top. The front margin is a certain width, the inside a certain width. All these points have been considered and discussed, and thought about, and experimented upon by men of deep artistic feeling through all the time since books were printed, and certain things have been found to be artistic and beautiful, and those are the things in modern printing constantly set at naught. The page is sometimes sunk half way to the middle, which produces, if you look at it in contrast with good models, a feeling of vulgarity and poor art.

Get a beautiful French or Italian book of the fifteenth or sixteenth century out of the library and look at the pages and see what they represent, what they look like. Look at their initial letters and see what they stand for, and you will soon see what it is that modern printers set at naught. You will find in the beautiful old books that

the printed page is as full and as perfect as if it had been done by hand with the pen, and all this has been achieved by the greatest care in composition. Nowadays the page is set as fast as possible and they can set it faster by leaving gaps. You will find the page is honeycombed by little spaces. These are the things that make our books, inside and outside, poor.

The element of chapters gives a chance for artistic work in head pieces and tail pieces. You can do something for art here. You can do something that will produce upon the people who are going to see it a sense of joy. It will show that the human spirit has felt something, and has stated it in these head pieces and tail pieces.

That brings us to the whole thought of the illustration of books. The same general principles must apply here in regard to the elements of composition and convention. We cannot put the thing raw into the book without some reference to its proper place in the volume. It must have some conventional element in it. You cannot take a picture and use it without some form of adjustment to the book. Things cannot be taken *bang* out of some one's portfolio, and transferred to the book without any adjustment to the book. I do not mean that free drawings cannot be used. Free work can be used if it be brought into relation with the book, with some idea of the way in which it goes in. It should be put in either with lines or put in a certain place in the page, and so composed that it relates itself to the page. It must go fitly into the page.

There is nothing so perverse and absolutely destructive to books as marginal illustration. Of all things remember that. There are many sins committed in books, but the worst ever known is the marginal illustration, because it absolutely prevents good composition. Whatever the illustration, it must be brought

into definite relation with the page, whether the illustration be free or conventional. If you will study those old examples of head pieces and tail pieces you will find that a great deal can be done with the material we have if you know enough to get them into a certain form. Make them come into fine and not into debased forms.

These illustrations (referring to those on exhibition) might illustrate a book in an admirable way, but they must be traditionally introduced.

I see there is only one book cover here, and this is done with reference to many of the best models and in such a way that it gives a good idea of the things I have been talking about, which shall be conceived on a traditional basis, that shall be suggestive, that shall be restrained and elegant. But the whole thing demands definite study and good models, and constant recognition of the fact that the book cover is a thing all by itself in art. And it demands a recognition of the literary significance of books, that a book is to be looked upon as a book, and not like anything else, and that it is to be looked at in such a way that its meanings, its bearings, and its relations to us and our lives shall be deeply understood. With such an attitude book covers and the illustrations of books may become beautiful and fine.

I shall hope to see some day a great many book covers from this class. Perhaps we shall have an exhibition, and I shall have the pleasure of seeing what you have done.

I am much obliged for your kind and considerate attention.

The Hall.

1. Over fireplace is a bas-relief of the Madonna and Child by Antonio Rossellino who was a contemporary and studied with the famous Donatello. He was a Florentine and was born about 1427; died about 1497.

2. On the mantlepiece are two bronze candlesticks by Andrea Sansovino, the famous sculptor and artist. He was born at Monte Sansovino, Tuscany, in 1460 and died at Rome, 1529. Studied at Florence with Pollajuola.

3. On either side of the fireplace are two tall Spanish-Gothic iron candlesticks. Belonged to the Bishop of Toledo, and each has the Bishop's coat of arms.

4. Nearby is a beautiful silver lamp—Spanish—1502.

5. Hanging over left of mantlepiece is the famous flag which Napoleon presented to his first regiment of Grenadiers soon after his return from Elba. On the reverse are the names of the battles in which the regiment had been engaged under the Emperor.

6. Nearby, on the wall, is the flag of Ferdinand of Spain, who fought the Moors long before the time of Isabella of Castile. In the centre is a gold embroidered representation of the Madonna.

7. Standing in the corner, to left of mantlepiece, is one of the six famous halberds of the Borghese Pope, Paul V., with very delicate etched and inlaid designs on blade and handle. The Emperor of Germany purchased two of these six halberds, the King of Italy two and the descendants of the Pope have the other one.

8. Near entrance to Music room, on floor, is a Sedan Chair

which belonged to Edward, Earl of Clarendon. It has fourteen painted panels and a coat of arms with crown.

9. Surrounding part of the upper portion of wall, near entrance to Music room and pendant from ceiling, is a rich drapery in red and gold—a Baldaechino—which belonged to Francesco Cenci, father of the famous Beatrice Cenci, and one of the princes of the Holy Roman Empire.

10. On right of entrance to the Red Drawing room is a full length portrait of an Italian nobleman, by Moroni, who was born at Albino, near Bergamo, Italy, about 1510, and died about 1578. He was one of the great portrait painters of Italy.

11. On left of entrance to Red Drawing room are a couple of very fine Venetian Processional Lamps.

Music Room.

1. On right of entrance, ranged along the wall, are seven of the famous Borghesi chairs belonging to the Pope Paul V.

2. Here also are two very fine Italian candlesticks of the sixteenth century.

3. On centre of wall, to right of entrance, hangs a strong portrait of a Venetian senator, by Tintoretto (Jacopo Tintoretto), another famous artist of the Venetian school, who was born in Venice September 29, 1518, and died there May 31, 1594. He was one of Titian's most famous pupils.

4. Above this picture and nearer entrance is a painting of the Grand Canal of Venice, by R. W. Curtis, an American artist of to-day.

5. On wall to right is a flower piece—painted in Mrs. Gardner's conservatory by the late Dennis Bunker.

6. Over the fireplace is a splendid German Gothic altar piece of the thirteenth century.

7. On either side of the fireplace are two iron fire dogs—Italian renaissance—fifteenth century.

8. On the wall beyond the fireplace hangs the Standard Bearer of a Modern Roman Festival, painted by Mancini, the celebrated Italian genre painter, a pupil of Morelli and Lista.

9. Then come two pictures by Whistler: one, "Symphony in Blue," and the other, the "Beach at Trouville."

10. Near the entrance, to the left, is a sketch of Mrs. Gardner, by Zorn.

11. In this room is a marriage chest of the fifteenth century.

12. Over a large mirror are two pictures by Bonifazio.

Dining Room.

1. In this room, directly opposite the entrance, in the alcove, hang three celebrated pictures. The centre one of the group is a portrait of Cardinal Inghirami, by Raphael, the replica of which is in the gallery of the Pitti, Florence.

2. On the right is a full length portrait of Phillip IV. of Spain, by Velasquez, who was the greatest of Spanish painters. He was born in Seville, 1599, and died in Madrid, 1660. He was a pupil of Herrera el Viejo and of Francisco Pacheco, whose daughter he married in 1618.

3. On the left of the Raphael is a portrait of Anne of Austria and Child, by Titian.

4. Under the Raphael is a terra cotta of a Madonna and Child, by Jacopo della Quercia.

5. Over the sideboard is a portrait of the Duke of Monmouth, son of Charles II. of England, which was painted by Sustermans.

6. The stained glass windows came from a church in Nuremberg and date back to the fifteenth century.

7. Portrait of a Lady, by Agnola Bronzino, another famous artist of the sixteenth century—Florentine school. He painted some excellent portraits of the Medici family. He was a great admirer of Michel Angelo.

8. Portrait of Isabella D'Este, by Polidoro. A very good example of that artist's work. He was born at Caravaggio, Italy, 1490; died in Messina, 1543. He was much influenced in his work by Titian.

9. A fine example of Sir George Romney's work is the portrait of Mrs. Moody, the actress. Romney was one of the great portrait painters of the court of the Georges in England.

10. Portrait of a Dutch lady by Scorel, one of the famous Dutch artists of the fifteenth century. Scorel studied with Albert Durer and Willem Cornelisz.

11. In the dining room may be seen a Gothic tapestry, witha representation of a Provencal fete.

12. Gothic chest.

13. Gothic candlestick.

Red Drawing Room.

1. Beginning at first window, to left of entrance, stands a Roman bronze tripod of the Empire period, B. C.

2. On the left is a Japanese bronze Buddha, gilt, very beautiful in the repose which characterizes the Japanese conception of this god.

3. On the right is an exquisite bit of Japanese bronze work—a group representing the Japanese legend of the Dragon subdued by Beaten.

4. On chair in this window is a portrait of a Lady by Vandyke, the celebrated Dutch artist and court painter of Charles I. of England.

5. On the pilaster to the right of this window hangs a small picture of ladies, child and dogs, painted by Diaz, the French artist of the early part of this century, contemporary of Millet and Rousseau.

6. Opposite is a painting by Dante Gabriel Rosetti, the founder of the Pre-Raphaelite school of painting in England.

7. Near the Diaz is a small picture of Godfrey de Bouillon, the famous crusader, by Eugene Delacroix, another famous French artist of the early part of the century.

8. On the wall over the writing table, between the entrance and this first window, is a terra cotta group of heads of the Madonna and Child, by Donatello, one of the most famous of all sculptors in the Italian renaissance period—and in fact of all time.

9. Near this hangs a painting, "The Concert," by Van der Meer of Delft, Holland. He was one of the celebrated contemporaries of Terburg.

10. Here also is a Holy Family, by Bonifazio, an Italian artist and pupil of the famous Palma Vechio. He was born in Verona about 1490; died, 1540.

11. Above the Bonifazio hangs a painting of the Madonna and Child, by Fra Lippo Lippi. He also was one of the great painters of the Italian renaissance period.

12. On the other side of entrance, high up, are two small full-length portraits of young princes of the Medici family, by Perruzi, who was born near Siena, Italy, 1481; died about 1536. A celebrated painter and architect.

13. Lower down is a large painting of the death of Lucretia, by Sandro Botticelli, celebrated for his classical and mythological pictures. He studied with Fra Lippo Lippi; was born in Florence, 1446; died in Florence, 1510. He was one of the most celebrated artists of the period and founder of almost a distinct school.

14. Here is also a bas-relief in wood of St. Francis, by Caradossa.

15. About centre of wall, on right, is a celebrated portrait of Rembrandt (Rembrandt Van Ryn) when he was 22 years of age, painted by himself. This portrait is painted in very much the same light as the celebrated portrait—painted at a later period—in the National Gallery, London. The earlier portrait was purchased at the Duke of Buckingham's sale. Rembrandt was born in Leyden in 1607, and died in Amsterdam, October 8, 1669. Regarded as greatest of Dutch painters and etchers.

16. To the left of the Rembrandt is a small portrait of the brother of Charles IX. of France, by Clouet.

17. On upper portion of centre of right wall hangs a painting of Gloucester Harbor, by the late William Morris Hunt.

18. Near the end of right wall hangs a Madonna and Child, by Lucas Van Leyden, another famous Dutch artist, who was born in Leyden, 1494; died there, 1533. His real name was Lucas

Jacobaz. He was a genre painter and a great friend of the celebrated Albert Durer.

19. On cabinet, near end of right wall, is a terra cotta bust of San Bernadino of Siena.

20. On end wall is the only painting in America by Lucas Kranach—Adam and Eve. He was a famous Bavarian artist, who was born in 1472 and died in 1553.

21. The largest picture in the room, on end wall near farther window, is the famous painting of "Europa and the Bull," by Titian. Rubens, who made a copy of this painting in Madrid, which hangs in the Prado, said it was the "first picture in the world" for him. It was painted for Philip II. of Spain. At the time of the contemplated Spanish marriage of Charles I. of England it was demanded as part of the dower; it finally did go as dower to France at the time of the Orleans marriage. Sixty years ago the Orleans collection was sold and this picture was purchased by Lord Darnley. Titian was the great master of the Venetian school. He was born at Pieve di Cadore in 1477; died in Venice, August 27, 1576. He studied with Giorgione and Palma Vechio, but he became a distinct master very early in life.

22. On mantle of end wall are two small pastels by Whistler. These are remarkable examples of this artist's genius.

23. In this room may also be seen a sofa, the exquisite needle work on the covering of which was made by nuns of Rocroi—1620.

24. Near entrance to the right — as you enter — is a beautiful Florentine marriage chest with bas-relief representations of the groom and bride with their retinues and the coat of arms of both families.

Printed at
Industrial School for Crippled and Deformed Children,
424 Newbury Street, Boston.

and blue mingled with vibrating touches of these other two colors seems bluer than pure blue. Nothing can be so blue as a blue sky with a little pink and yellow in it.

I was very much struck at Antwerp with a beautiful blue gown in a picture by Quentin Matsys. I thought it was the most vivid, beautiful blue gown I had ever seen. And when I examined it closely I found that there were little touches of yellow and pink all through it. Quentin Matsys was a blacksmith, before he became a painter, who had been educated to see only form, but he had such a naturally sensitive eye for color that he saw pink and yellow in the most intensely blue gown I had ever seen. I said, "What makes that so blue?" and I went up and saw these colors so soft and tiny, so delicately painted in that you did not find them at first. But when you looked for them they were there.

It must not be supposed that Monet is a man who can only admire his own style of work. When he learned that I was going to Holland, he said that he would give a good deal to see the Franz Hals again. He can draw beautifully. He told me that he should be glad sometime if I could paint a mouth under an eye instead of under a nose. Then he would know that I was getting a naïve impression. He thinks that an eye or a nose is of no more importance than a leaf on a tree. I think, however, that, constituted as we are, we should be more troubled by an eye or nose out of place than by a misplaced leaf. We do not know always where the leaf should be, but we do know where the eye or nose belongs.